

Annemann's
Mental Bargain
Effects



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— WILL ALMA —
M.I.M.C. (LONDON)



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ANNEMANN'S DIABOLO PELLET READING

For this fool proof pellet reading effect you need: a pad of paper that will easily go into your coat pocket and not smaller than 4 by 5 inches; a pencil, two slips of paper about 2 by 3 inches, a common letter size envelope and a thumb tip for right thumb. Have a few matches on table for convenience of sitter. Fold one of the papers into a small size that will slip into thumb tip and place where you can get same when ready. Fold other pellet the same way and then unfold for the sitter. Lay this on table with envelope and pencil. Have pad in right outside coat pocket, writing side of pad against body.

Ask sitter to examine the envelope, which he does and places back on table. Tell him to write his question and sign on the small slip and refold it tightly so nothing can be read. While he does this you have stepped away and secured thumb tip on right thumb, dummy pellet inside and UNDER the ball of the thumb. As sitter is folding pellet, you return to table, and, picking up the envelope in left hand, flap side towards you, insert right thumb into it, apparently to open same but really leaving the thumb tip inside and held there, mouth up, by the left thumb and fingers on the outside of envelope. At the same time when you remove right thumb after apparently opening envelope, as your thumb comes out of tip, it drags with it the dummy pellet and this drops into envelope. This is all one continuous move as will be seen. Your right hand immediately comes out and picks up the folded pellet from table, openly places it in envelope, or can drop same in, but it is really dropped into the thumb tip and right thumb immediately follows it into the tip. Thumb is removed wearing tip with pellet inside but stays behind the envelope and now you are holding envelope at ends, fingers in front and thumbs behind. You wet the flap and then as an afterthought hand the envelope to sitter with a request for him to seal it himself. Hand it to him with right hand, fingers on top and thumb underneath, and as he takes it, your hand comes away with thumb hidden under hand.

The sitter will probably glance into envelope and he sees pellet and seals. The wet flap will make him seal envelope without much examining at this point. Ask him to light a match and to burn envelope and pellet. Your right hand with tip goes into right pocket between pad and body, and pushing off tip removes pellet and unfolds it. This is done during the half minute or so while all are watching

the message burn, and even if they watch you they see nothing. Now pull pad out of pocket with pellet unfolded and open against it, and picking up pencil you concentrate and jot something down on pad. Read what you have written (which can be anything but the correct answer) and ask if that applies to his question. He says "No." So you tear off the top sheet, crumple and put in pocket and try again and this time you write down the correct answer to his question. His pellet is now crumpled up in sheet and in your pocket and as you read his question while apparently writing the first time on pad, this time you can write the correct answer and give him pad to examine if he wishes as all evidence is now out of the way.

This is absolutely fool proof and indetectable if you practice a few times before a mirror to make your moves smooth and regular as they all blend together.

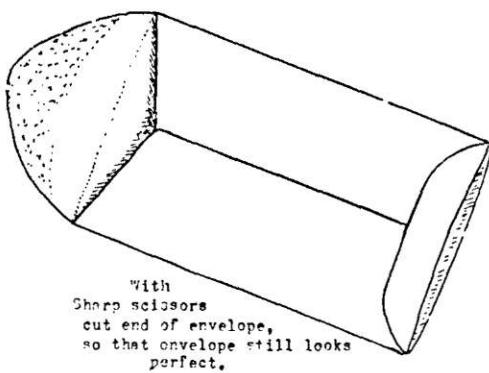


THE MODERN MINDREADER (Hewitt)

We take pride in offering a REAL and PRACTICAL method of presenting something that has been bandied around for years.

The answering of questions has become passe, and after the first two or three it becomes quite boresome. This feat is to be presented purely as a TEST OF TELEPATHY.

Do not pass this over because it is on one sheet. SO IS A THOUSAND DOLLAR BILL. Envelopes and cards are passed out. We use small pay envelopes size $4\frac{1}{4} \times 2\frac{1}{2}$. Blank cards are used of a size to go into envelopes easily. We advise your using only from six to ten at a performance, and use this as A SPECIAL FEATURE IN YOUR PROGRAM.



We shall use for example, ten envelopes and cards. One envelope is cut on bottom as in Fig. 1. This is placed at bottom of the pile of envelopes on top of which are the cards. Cards are passed out first, and, on the way back, the envelopes passed out up to the last.

The spectators have been asked to write personal items, such as telephone

numbers, license numbers, stocks, names, etc. The first party to get a card (and who gets last envelope) is now ready and you ask them to keep card writing side down. You hold envelope in left hand near bottom, take their face down card and push it into envelope which you seal. The card is shorter and cannot come out of the bottom. Nothing wrong can be seen. As you openly do this, you are telling the rest to do the same thing and it all appears as if you were just explaining the process. Now, collect the others and put each underneath, or HAVE AN UNKNOWN SPECTATOR COLLECT THE OTHERS. The fake envelope is on top with bottom edge towards right and as you walk back to front your right forefinger and thumb merely reach in, pull card out and lay on top of the stack writing towards you. You now face audience with stack in left hand. With right, take an envelope from bottom of stack (side towards audience) and hold to your forehead. As the envelope masks your eyes, you can look down and read the card perfectly as you apparently tell the contents of envelope on head. It is a good idea to have them sign their cards so you can first call them by name and then give their thought. Stating that you will see how close you have come, the envelope is stuck under left thumb (on top of packet nearest you) a bit and right picks up pair of small scissors and clips off end of envelope. The right thumb and forefinger enter and quickly withdraw card, hold same with writing towards you and envelope is grasped between the first and second fingers. The performer now apparently reads what is on card but really reads what is on the card on the stack. As this is done, the right hand approaches the stack a little, the envelope going under the pile. At the same instant, the right thumb and forefinger releases their card, and draw away the actual first card instead, leaving the one just removed from the envelope on top of the stack. The right hand comes away from stack and THE ENVELOPE AND CARD IS RETURNED TO ITS OWNER. This is one simple continuous move. From the view of the audience, a sealed envelope has been held to the head, contents read, the card verified and handed directly back.

THERE IS NO METHOD IN EXISTENCE SO SIMPLY WORKED AND YET SO APPARENTLY IMPROMPTU AND FREE FROM THE USUAL SIGNS OF TRICKERY.

Taking the next bottom envelope, the process is repeated and this is continued until at the last one, you have the original slit envelope with a card on back. You hold these to forehead, read, and THEN CLIP OFF END JUST AS IF ENVELOPE WERE SEALED, BECAUSE ITS PREPAREDNESS CANNOT BE SEEN. The first

and second fingers go into envelope and the thumb on back. The card is pulled out and the illusion is perfect. THESE ARE HANDED BACK AND YOU ARE THROUGH WITH NOTHING TO GET AWAY WITH OR HIDE.

Previous methods required a planted question, they could not be returned as read, and you needed an extra dummy blank question for the last one. Each one of these faults has been eliminated entirely.



ANNEMANN'S PSYCHIC WRITING

Use two blank business cards. Beforehand, on the upper left corner of one card, write the figure 1, and then diagonally across card write the name or message desired. Place the two cards together with the writing on the underside of top card and the numbered end nearest your body. With spectator in front of you, you are ready.

Mention the two cards in hand, carelessly showing top and bottom of the two together and spreading them apart so top of lower card is seen. Ask party to hold out his hand, and very deliberately deal them onto his hand singly and remark that only two are used and not three as some think. Pick them off hand and lay on your open left hand and writing is now on the bottom card against your hand with numbered end nearest your body. Stating that you will number each side, take pencil in right hand and openly mark a figure 1 in upper left corner of top card. Make sure he sees full surface of top card numbered 1. Now lift left hand up towards you so he cannot see face of top card and make this move apparently bringing another surface up. With left thumb slide top card a little to right as in dealing. Take hold of upper right corner of this card with right thumb underneath and forefinger above. Now turn this top card outward as if opening a note book until thumb comes to top and forefinger is underneath, then, still holding card, bring same down behind the other card, not letting go until card is down entirely behind the other.

The writing is now on underside of the top card and the figure you just wrote on the underside of the lower card. Practice this move as it is very simple and natural in making. A clean surface is now on top, and still holding left hand up, remark that this will be side No. 2. Write the figure 2 in upper left corner and then lower hand and show the full surface of card bearing figure 2. Once more raise your hand and make exactly the same move as before, turning top card outwards and bringing it down behind other. For a moment, the writing will be seen by you, but only for a flash and not by spec-

tator as he sees nothing. A new surface will be before you on which you mark figure 3 and then lower hand so that all may be seen fair. Once more hand comes up and the move takes place again--BUT THIS TIME THERE IS A SLIGHT DIFFERENCE. AFTER TURNING TOP CARD OUTWARD, INSTEAD OF BRINGING IT DOWN BEHIND THE OTHER, BRING IT DOWN IN FRONT. To the spectator, the move appears the same as always.

This brings back to the front the side you marked with the figure 1. NOW RIGHT HERE IS YOUR SUBTLE MOVE AND PRINCIPLE. You mention that this side is number 4, so you make a figure 4 RIGHT OVER THE FIGURE 1. IN SHORT, CHANGING THE FIGURE ONE INTO A FIGURE 4 BY THE ADDING OF THE TWO SHORT LINES. Drop your hand and show this side perfectly blank numbered. Repeat that you have shown and numbered all four sides and hand cards to spectator to hold. WHEN OPENED HE FINDS THE NAME OR MESSAGE ON A NUMBERED SIDE AND ALL NUMBERS CHECK AND CARDS MAY BE KEPT BY THE SPECTATOR, AS NOTHING CAN BE FOUND WRONG.

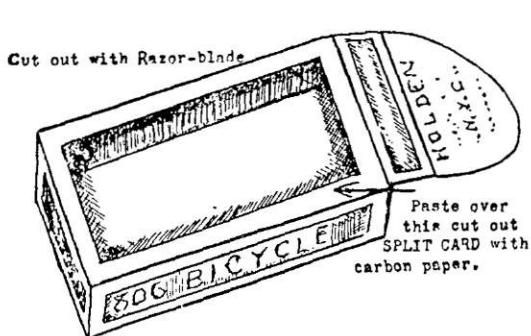


ANNEMANN'S MENTAL MASTERPIECE

In reading these instructions, remember that a correct and showman like presentation is essential. The means may be simple, though subtle, and, in this case, the information comes into the performer's hands in the most natural and clean manner possible.

I contend that this is as direct an exhibition of apparent thought reading as can be presented, that is, outside of a GENUINE demonstration, which at present is impossible.

First soak a playing card in cold water for about twenty minutes. If the card is soft you can now peel or split the card in two. Now use the back part of the card and thoroughly dry between two blotters first, then place between the leaves of a heavy book.



Now take any card case. I use a Rider Back Bicycle pattern case and with a razor blade I cut out the design on the back of case as in Fig. 2.

Now take the split card which you have dried and lightly paste a small piece of good grade carbon paper which is just slightly small-

er than card. Now paste this card over the cut out of the card case and again allow to dry. If not right use an electric iron that is just hot to iron even so that case looks like any other card case.

Have a two spot on the face of the pack, or you may lightly paste a dull finish piece of paper over the face of a card. Pack is now inserted in its case, the face side against prepared side of the box. This is the entire preparation, outside of having a piece of paper and a short pencil. The pencil should be of hard lead and not longer than three inches. These two principles combined make a person bear much heavier in writing.

A spectator (generally a prominent party of your gathering) is asked forward. The performer explains that he is about to attempt something which heretofore has been considered impossible. The spectator is asked to merely THINK of any card in the pack of 53 playing cards and to change around as often as he wishes until satisfied. When the spectator acknowledges this latter point, the performer picks up the paper and pencil and explains that because of the fact that the spectator has changed his thoughts several times, he had better write the name of the thought of card on the paper and then fold same and put in his own pocket. No one is to see it and the real reason for same is to prevent further changes and to protect performer. It is remarked that a catastrophe would certainly result if the spectator were to again change his mind at the last moment.

As an afterthought, the deck is picked up, the paper placed on same and all handed spectator. The performer turns his back while the writing is done. When the paper has been placed in pocket, the performer takes the pencil and deck, telling the spectator to merely keep thinking of the card intently. Opening the case, the deck is removed, facing performer always, and the case dropped into pocket or on table as desired. The pack is fanned and performer looks through same, finally removing a card which he places face down on the spectator's outstretched hand. Walking away the performer requests the spectator to name his card for the first time and then hold up the card so all can see. IT IS THE CARD HE MERELY THOUGHT OF!

Of course, it is obvious that when the pack was removed, the face card bore the exact impression of what the spectator wrote and therefore in the most simple and natural manner possible, the performer learned the name of the correct card to locate and proceed with.

The lack of cumbersome material or apparatus, the cleanness of the working, and the general effect of this trick make it one of the most perfect of its kind ever conceived.

THE NEW DOUBLE TELEPATHY ROUTINE (Annemann)

I consider this an excellent club number. In effect both the spectator and performer succeed in reading each other's mind.

The performer selects a spectator to aid him. He is asked to think of any card in a deck while the performer says he is doing likewise. The spectator is told to stand at a distance, write the name of his thought of card on a small slip of paper and pocket same. At the same time the performer also writes something on a slip of paper which he folds and tosses to the table in view.

Taking deck of cards the performer fans through them and picks out one card which he lays face down beside his paper. He hands deck to spectator who likewise picks out any card he may wish except his written one. Now the performer announces the miracle in thought transference. He shows his card and asks spectator to read what he wrote aloud. **THE PERFORMER HAS FOUND THE SPECTATOR'S THOUGHT OF CARD!** The spectator is now asked to show his card and another spectator reads what the performer wrote. **THE SPECTATOR HAS FOUND THE PERFORMER'S THOUGHT OF CARD!**

The method is simple and makes use of two gimbies or fekes as the case may be. One is the very useful card case impression gimbie which is fully described in "The Mental Masterpiece." The second is the well known Card From Pockets indexes, but instead of containing cards, they contain written slips of paper to correspond with the cards. They all read, "I am thinking of the---," and then is written the name of a card. 52 of these are in the indexes in the performer's trouser pockets. Credit for the use of slips instead of cards in pocket indexes belongs to Al Baker. With these in place and the deck in card case at hand, you are ready.

Spectator is asked to think of any card, and performer picks up a piece of paper for him to write it down. As he is about to hand it to him, he picks up a deck as an afterthought, and has it used as a rest for the writing which spectator then pockets. At the same time, performer, across room, also writes on a slip, but just pretends, folds and drops it on table.

Taking back deck, performer opens case and takes deck out facing him nearly all the way, and getting a flash of the name of selected card kicks the face card of deck back into case with thumb and the case is laid aside. Running through the deck performer now picks a card, but of course gets the correct one. The deck is handed

spectator to take any card except his thought of one and lay deck aside.

Now for the climax! Performer shows the card he drew and has spectator read his paper. Correct. Now the performer has spectator show his card and stands at this moment with both hands in pockets. As it is named, performer asks that it be shown to everyone, gestures with free hand which immediately leaves pocket, while the other hand gets the correct slip. Picking up folded slip from table with free hand it is apparently passed to the other and given to some one to read, but nothing is passed and the spectator reads the contents which always names the card the spectator drew.

This is really a knockout effect and to my knowledge the first time that such a double test has been conceived, or even attempted.



GRETA ANNEMANN'S EYES OF THE UNKNOWN

EFFECT: The performer declares that through some unknown power he is able to read and visualize writings in the dark. Three unprepared and blank cards are shown and numbered 1, 2 and 3. They are handed to spectators who are asked to write some piece of personal data upon the blank side, such as a telephone number, address, name, license number, etc. The cards are then laid with the writing side down in a row upon a table or stand. Each party knows his or her card by the number. The lights are extinguished and immediately, without a moment's wait, and in total darkness, the performer slowly calls out the number or contents on a card. At once the lights are turned on, the writer acknowledges the correctness of the information and it is verified. Once more in total darkness the information on another card is slowly divulged as if through some psychic source. The effect is repeated with the last and everything may be examined and retained by the writers as there is nothing in the way of trickery to be found. The cards are totally unprepared and the writing is done with either pens or pencils of any kind. There is also no source of light in any way. The secret is subtle and most ingenious.

METHOD: The three blank cards are first shown and numbered by the performer. In his pocket and quickly accessible is a duplicate card which is numbered on both sides to resemble the writing on the others. On one side of this is a figure 2 and on the other side is a 3.

Card number 3 is handed out first and then number 2 card follows. With card number 1, the performer steps to another party

and asks that they whisper a number of three figures into his ear. These are written down in front of the party. Another person also gives the performer three figures and these are written under the first three on his way to a third person. But, instead of writing the second row as given him, he actually writes figures that, when added to the one above, will total 9. The number that the third party gives is actually written down and this three figure number the performer remembers. The card is left with the party with the request to draw a line, add the figures up and remember the total. Thus the performer will later know this total although the first and third rows were written exactly as given. Performer, remembering the three figures of last party, merely subtracts 1 from the last figure and places it before the first, making a four figure total which is the correct answer.

The three cards are placed, writing sides down, on the table. They are arranged from 1 to 3 in a row and performer explains that in complete darkness we will exhibit a seemingly supernatural power.

The moment lights are out, performer starts slowly to get the various numbers in the addition total and arrange them in their proper order. As he is talking, this supplies ample time for the card in pocket to be brought out with the "2" side upward. The "2" card on table is merely placed UNDER and squared up with the "1" card and the fake card with "2" side up is placed in its stead. The number revealed, lights are on and the performer asks who wrote the information divulged. When they do so, performer lifts card "1" and verifies it aloud, but REALLY READS TO HIMSELF WHAT IS ON CARD "2", AS BOTH ARE TOGETHER AS ONE CARD. It is returned to its place and the lights are out again. This time during the slow revelation, the "2" card is removed from under the "1" card; the "3" card placed under and squared with the "2" card, and the fake card is merely turned over bringing the "3" side up and left in place. The lights are on and the "2" card apparently verified aloud but the writing on "3" remembered. Lastly, in the dark, the fake card is replaced in pocket and the "3" card returned to its place. When the lights come on, everything may be examined, as there is nothing to find wrong.

Tried once, the actual handling of these cards is very simple. In drawing rooms the cards may be placed on the floor in full view and this further prevents any possible mishap because of the cards being so far below the line of vision.

30th CENTURY TELEVISION
(Hewitt and Annemann)

A spectator is asked to think of something he would like to draw. He is handed a single blank card and pencil for the sketch. The party takes care that no one sees what he draws and then concentrates upon it. The performer takes a duplicate blank card and also draws something upon it. The spectator shows his card, the performer shows his, and BOTH ARE ALIKE.

The method is extremely subtle, and in our opinion a great improvement over the method first introduced years ago by Jardine Ellis.

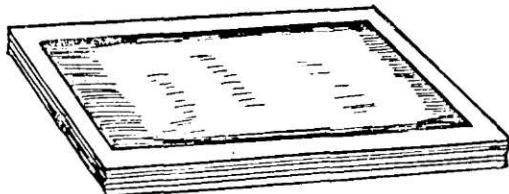
The entire working of the feat lies in a small packet of blank business size cards. Take about ten of these and glue together in a block. With a razor blade cut out the center of this block in which

is placed a small mirror taken from a lady's vanity or powder case. We advise that the mirror be as large as possible. The block of glued cards should be just as thick as the mirror. Now on top and bottom of this block which contains the mirror, glue another card.

The card on top is cut out slightly smaller than the hole in the block and this keeps the mirror in place. You now have about ten cards in a packet which contains a mirror. Place fifteen or twenty loose cards on top and you are ready.

Hand the spectator a card from top of packet for his drawing. When finished performer turns towards him and asks him to hold the drawing in front of himself with both hands. The spectator invariably holds the card about a foot below his own line of vision. Performer walks towards spectator, at the same time holding his pack of cards with the mirror on top with his right first and second fingers at about the center of the nearest end. This leaves the thumb free and at the same time holds the packet nearly perpendicular with the floor, the mirror side being towards performer.

The performer steps to within arm's length of the spectator whose own arms are outstretched, and the performer's hands grasp the wrists of the spectator and raise them level with the spectator's eyes. At the same time he says, "No, not so low—up higher to about



level of your eyes. Look at it and concentrate upon what it represents." This completely covers the interruption. Now the performer's right hand grasps the spectator's left between the thumb and forefinger, the packet between first and second fingers naturally coming to a right angle back of spectator's card, that is, your back and his front. In moving the arms upward the packet is shifted slightly to bring into focus his picture and when the spectator's arms are up, the card he is holding comes directly between his eyes and yours. At this time you actually glance at your packet and get a flash of the drawing.

Immediately you step back, take another blank card from your packet which you pocket and then duplicate the drawing.

We think this the most subtle and practical method extant. It leaves the performer with nothing in his hands at the finish and nothing looks more innocent than a few blank cards from which two are taken. The move for getting the reflection is natural and has only to be tried once.



COINCIDENCE (Hewitt)

The performer shows two decks of cards, each of which he has a spectator shuffle. The spectator takes one deck and with it still face down on his hand thinks of any one card in the deck. He is then told to run through the deck, find the card he is thinking of, bring it to the face of the deck, square deck up and look intently at the card. The performer asks him to think first of the color, then the suit, and lastly the value. Running through his own deck, the performer picks one out and holds it up with the back to the audience. The spectator is asked to now show his thought of card for the first time. The performer then shows his AND IT IS THE SAME!

The effect is very startling and makes a good club effect to be sandwiched in which always is possible when a spectator is up to help out in something else. Side effects usually create more comment than regular program numbers.

In the performer's deck is one faked card, preferably the Joker. On the face of same in the upper index corner has been glued down an inch square of shiny tin foil. It is used as a reflector and although it is not practical for writing it is perfect for close work with cards as will be seen.

At the start, the performer allows spectator to shuffle this deck first and as the cards are face down it is perfectly safe. When spectator shuffles the second deck performer steps back, has him think of a card and then look for it as described above. We now reach the point where spectator has chosen card at face of his squared up pack, and is holding same in front of him with both hands. The performer fans his deck and starts looking. In fanning same he gets the fake card about twenty from the top or left of fan, and makes fan wide enough at this point to bring out most of the reflector.

Spectator is asked to think of a color, and performer looks at his cards and nods head, then spectator is asked to think of the suit. Performer looks again, and then approaches the spectator holding the fan still between first finger and thumb of right hand. Telling spectator to hold the cards directly before his eyes and concentrate upon the suit, performer's right hand (three loose fingers) grasp spectator's left wrist—and performer's left hand pushes up spectator's right hand until the cards are straight between eyes of performer and spectator. It is a simple gesture as if to raise the cards so that spectator can look directly at them. However, the position of performer's right hand and fan is such that the moment the deck is between the eyes of the two, performer can glance at his fan and the reflector will show him the index corner of the card spectator is looking at. The reflector won't be more than an inch away from this card. That is all that is needed.

Performer steps back and asks spectator to now think of the value. Once more he looks and then picks out the card. The spectator then shows his and the performer reveals his to be the same. People will swear you were never near the assistant, the move is so barefaced and innocent appearing. The effect allows of good showmanship and can be built into a veritable stunner.



PENETRATING VISION (J. G. Thompson)

The performer has a packet of about 15 blank cards about calling card size. They are handed spectator who takes any one of them and secretly writes a quotation on one side. Holding it message side down he puts it into the center of the packet which is kept tightly squared. The performer takes out his pocket handkerchief or may borrow one, and the packet is wrapped up in center of same. Holding the wrapped package to his forehead the performer answers the

written question. The package is removed from forehead, cards taken from within, spread out and the query found near center. Everything being unprepared, there is a free examination.

The real subtlety is a variation of an old coin move in a handkerchief which I shall try to put clearly on paper. There is a very slight preparation of the cards. One is a trifle shorter than the others making a short card clicker that can be found in a riffle of the ends as in an ordinary deck of cards.

The short card is on the top of the pile at the start when one is taken out and written upon. Performer holds the packet in left hand, and has the written card returned face down on top and the spectator then cuts it to about center. The performer squares cards perfectly with right finger at front end and thumb at rear asking spectator to throw a handkerchief over his hands. As handkerchief covers hands for a second, right thumb riffles up and when it hits short card cuts packet at this point which brings message to bottom. Right hand comes out from under at once and adjusts handkerchief diagonally over palm of left hand, one corner being upon arm and center of hank comes just about to the inside end of the packet. Right thumb and forefinger now picks up this inner end of packet through left hank and lifts so it is hanging vertical to the floor. The left thumb and forefinger, still underneath regrasp the upper end of packet, thumb in front and forefinger in back BUT DON'T LET GO WITH RIGHT THUMB AND FINGER UNTIL AFTER THE LEFT TAKE HOLD! Therefore the end of packet is now being held through TWO THICKNESSES OF CLOTH ON BOTH SIDES.

The right hand moves outward and grasps the front hanging corner (diagonally opposite the corner laying up on arm) and lifts it back to show the packet really at center of handkerchief. In bringing this corner back it is brought way back onto arm, and as soon as packet is shown, both corners together are thrown off arm down over packet, and the right fingers are holding the packet in center of hank with all corners down. ACTUALLY THE PACKET IS ON BACK OF THE HANGING HANDKERCHIEF! Right thumb and forefinger now grasp bundle at side while the left hand proceeds to twist up the hanging corners a little. As this is done, right hand brings up package towards forehead and the message is read on the way past.

After answering, packet still held with right fingers is brought to about a foot in front of face and left hand apparently reaches up under hank and takes out packet but this is the old dodge of taking

it really from the back. The difference can't be told. The packet is fanned through face down a few cards at a time, and as these are shown they are put on bottom. About half way through, performer turns the packet over and starts through again. This time the message card is found near the center of packet and is given to the writer.

The moves sound harder than they really are, but the effect is worth all of the practice that is given it and it is practically impromptu.



THE IMPROMPTU MIND READER

A clever stunt. Performer takes a small piece of paper. In the center of the paper he draws an elongated circle and hands paper to spectator with a request to think of the name of some party who is often in their mind, then to write their name inside the circle. The paper is refolded and handed back to performer who immediately tears it into small pieces then dropped into an ash tray and lighted with a match. After the paper has all burned to ash, performer takes a piece of ash between his fingers and holding to his forehead slowly SPELLS out the name that was written on the paper.

For this clever effect all that is required is a small piece of paper about $3\frac{1}{2}$ by 3 inches. Fold it once the long way, and then once the other way. Open and draw your long circle lengthwise on the inside of the slip so that the circle comes exactly in the center of the paper.

After name is written on paper and paper folded twice, performer holds the paper in right hand, thumb and first finger holding part of paper that contains the circle. Now with the left fingers tear through the center of the folded paper. Now place the pieces in the left hand on top of the pieces in the right hand nearest the spectator. Now turn paper and again tear through the center. Again these pieces are placed on top of pieces in right and still nearest the spectator. Now right thumb pulls back the small corner piece and at the same time the other pieces are dropped into an ash tray. Now use a little misdirection in asking some one to light the small pieces with a match and meanwhile the small corner piece of paper in right hand is opened out with the thumb of that hand and name read and after a little showmanship, performer spells out the name.

G E T I T !

(Annemann)

In this effect, the performer illustrates that even darkness cannot impede his powers.

In a totally darkened room, three spectators each take the deck of cards in their own hands, shuffle well, and remove any one card that they please, putting it safely in their pocket. The lights are turned on and the performer reveals the identity of each card thus selected, everything being examined thoroughly.

This is a nice number to be used in conjunction with other dark room and seance stunts. The method is very simple but it ingeniously takes advantage of the loss of sight on the part of the spectators. I can only ask that you try it at least once.

An ordinary deck is used and three single kind force decks which we will call one, two and three. The three different force cards have been removed from the ordinary deck before starting. Number one is in performer's left coat pocket—number two is in left hip pocket—and three is in right hip pocket. The right coat pocket is empty. After several effects with the ordinary deck, performer picks three people sitting apart from each other and says that they shall be used for the test. Holding the deck in right hand performer has the lights turned out. Immediately he walks to first person, and left hand has taken deck (1) from left coat pocket and hands it to spectator with request for shuffle and selection of one card. The right hand drops ordinary deck into right coat pocket and takes deck (3) from right hip pocket. Taking deck (1) back in left hand, performer passes deck (3) in right hand to second party to repeat procedure. The left hand returns deck (1) to left coat pocket and removes deck (2) from left hip pocket. Taking deck (3) back in right hand the performer passes on and hands deck (2) to last spectator with left hand while the right hand returns deck (3) to right hip pocket and takes the ordinary deck out of right coat pocket. Now taking the deck (2) from last party with left hand it is dropped into left hip pocket and performer calls for lights dropping ordinary deck onto table as lights come on.

Impossible as it may seem to the audience, the performer knows all three selected cards to be revealed as he sees fit, and the deck and cards may be examined as it is now a full deck of 52 cards and there is nothing wrong to be found.

Just one trial will convince the most skeptical performer that here is a real dark room mystery that will fool every time.

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